THE KINEMATOGRAPH AND LANTERN WEEKLY.

1d. Weekly.
6/6 per Ann.
Post Free.

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Advertising Rates.

Whole Page £4 0 0 inst. | **Quarter Page £1 10 0** inst.
Half Page 2 10 0 ,, | **Per Inch** Single Col. **7 0** ,,
Operators Wanted, Miscellaneous, Exchange, 6d. per line.

Notice.

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock Tuesday** to insure insertion in Thursday's current issue.

Our Agents.

The increasing demand for our journal has necessitated the appointment of agents in various parts of Great Britain where readers can always depend on obtaining copies as soon after publication as carriage will allow. We want agents in every town, and shall be glad of the names of those who will take up the agency. Operators on tour should note the addresses.

LONDON.

Southwell, 27, Ivy Lane, E.C.
Brett, 5, Pilgrim Street, E.C.
London & Suburban Publishing Co., 9-10, St. Bride's Avenue, E.C.
Vickers, George. Angel Court, 175, Strand, W.C.
Hughes & Son, 59, Fenchurch Street, E.C.
Wilkie, E W., 114, Maygrove Road, W. Hampstead, N.W
Band of Hope Union, 59, Old Bailey, E.C.
Walturdaw Co., 3, Dane Street, High Holborn, W.C.
Butcher & Sons, Camera House, Farringdon Avenue, E.C.
Vitagraph Co., 10, Cecil Court, Charing Cross Road, W.C.
The Gaumont Co., 5-6, Sherwood Street, Piccadilly Circus, W
Hepworth Ltd., 15-17, Cecil Court, Charing Cross, W.C
Chas. Urban Trading Co., Urbanora House, Wardour Street, W.
Williamson & Co, 27, Cecil Court
Cinematograph Syndicate, 23, Cecil Court
Service Co., 292, High Holborn, W.C.
Beck, J. & H., 68, Cornhill, E.C.

Wales.—Greenland & Co., 50, High Street, Newport, Mon.
Sheffield.—Redfern & Co., 53, Surrey Street,
Manchester.—Amateur Photo Depot, 71 Oxford Road
Bristol.—F. Bromhead 1, Regent Street, Clifton
,, —Duncombe, 5, St. Augustines Parade
Liverpool.—Auber & Son, 73, Lord Street
,, F. Lloyd, 15, Lord Street
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Norwich.—A. E. Priest, 21a, Prince of Wales Road
Belfast.—W. E. Mayne, 3, Donegall Square West
Huddersfield.—H. H. Luther, Tyler's Chambers, Market Walk
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Harrington & Co., Ltd., 286, George St., Sydney.

Kinematograph & Lantern Weekly

March 12, 1908.

The Unrest in America. The state of affairs in America which at one time threatened disaster to the unassociated manufacturers and film renters is becoming less formidable as time goes by; that such is the case will be seen by a perusal of the report which appears this week on another page. The counter association formed to oppose the Edison-Pathé movement is gaining huge proportions, and as terms of business under the opposition parties, are not unnecessarily exacting, Renters are asking each other "are we downhearted"? with a chorus of answers "No." We notice that the Edison Co. are modest enough to claim for Edison the invention of the *modern* art of reproducing animated motion by photography. The term modern is of a very elastic nature and we are quite content to substitute in its place *a method* of reproducing animate motion by photography. It is ridiculous for any one person to lay claim to the invention of Living Pictures, for who invented kinematography is a question answered no easier than it would be to say who invented horticulture. At the same time should anyone wish to know in what country, series of photographic pictures upon a celluloid strip of film originated, it was in England, and it would not be difficult for us to quote dates and figures to prove the fact.

Our Position. Whilst bickerings over commercial differences of opinion are the order of the day in the States, we are enjoying a substantial degree of amity amongst the trade in this country, and our thoughts dwell more especially on ways and means for making the kinematograph increase its usefulness as an educational factor. As the sole representative journal of the trade, we are constantly in receipt of interesting communications from experts in scientific research, educational organisations and the medical profession, urging us to act as inter medium between the practical manufacturer of film subjects and

Second-Hand Films.

1d. per line.

BOLTON'S PICTURDROME, Pontefract

Title	ft.	Price	Con.
His First Row	330	2½d	new
Animated Mattress	715	,,	,,
Mesmerist	495	,,	,,
Orange Peel	215	,,	nrly. new
Wet Day	225	,,	new
Champion all the same ...	412	,,	,,
Love will find a way	700	2d	nrly. new
The Spy	485	,,	,,
Why Jones signed the Pledge ..	530	1½d	,,
Fancy Shots at Billiards ..	212	1d	,,
Winner of King's Prize at Bisley	300	,,	,,

And several others fit for any programme.

VERNONS IMPERIAL BIOSCOPE, Clifton Chambers, Blackpool.

All in first class order.

Title.	ft.
The Inlaid Floor Polisher	230
Victoria Falls, Rhodesia	615
The Lonely Trappers	555
Hagenbecks Wild Animal Park	650
Bobby's Birthday	212
The Gipsy's Bride	430
For love of Lucy Algy turns athletic ..	445
Tale of a Tooth	378
The Rival Sisters	495
Tommy's Tool Box	460
Simpkin's Saturday off	200
Tommy and the Gluepot	465
The Boy, the Bust and the Bath	425
The Bargain Fiend	500
The Limburger Cheese	435
Why the Wedding was Postponed	225
The Fortune Teller	495
The Blacksmith's Revenge	495
The Easterner	475
The Irresistible Piano	410
Father Buys a Lawn Roller	560
Her First Bike Ride	340
When the Devil Drives	390
An Awkward Situation	405
The Diavolo Craze	385
Only a Limerick	350

All the above at 2d. per foot.

International Horse Show at Olympia ..	775
The Lost Umbrella	298
A Would be Athlete	520
A Model Husband	325
The Gamekeeper's Dog	460
The Thaw Trial	950
The Burglar	400
Travelling on the Cheap	340

This lot at 1¾d. per foot.

W. C. HUGHES & CO., Brewster House, Mortimer Road, Kingsland, London, N.

Greatest Bargains in Films ever offered.

All new.

Title	Con.	2½d per ft.
Vicar's Garden Party (comic)	£4 3 4	400
Who's Collared My Parcel (comic)	3 7 6	325
Coster's Revenge (comic) ...	1 11 3	150
Dan Leno's funeral.. ...	1 2 6	180
Prince of Wales in India ...	0 18 0	145
Eviction	1 8 0	225
Mutiny on Russian Battleship	1 5 0	200
Tram Ride, Gorjes du Var ...	1 0 0	160
,, ,, Pierrefette Cauteret	0 18 9	150
,, ,, Grasse to Nice ...	1 0 6	163
King of Denmark	1 17 6	300
King Haakon's Coronation ...	2 2 6	340
Launch of the Katori ...	1 5 0	200
Attempted Murder in a Train (dramatic)	2 0 7	225
Raid on a Coiner's Den (dramatic)	4 16 0	460
A Naval Engagement (comic)...	2 7 0	225
All's Well that Ends Wells ...	2 16 6	271
Fly Paper	2 7 6	227
Puzzle Maniac	3 1 6	295
O that Hat	3 6 8	320
Nosey Parker	3 1 6	295
Beer 2d. per Glass ...	2 15 0	265
Fruit Stealers	1 14 6	165
Those Boys Again	3 3 6	305
Father Engages a Servant ...	3 13 0	350
Our Lodger	1 8 0	135
Workhouse Granny ...	3 4 6	310
Military Tactics	2 1 8	200
Captured by Brigands ...	2 12 0	250
The Secret of Death Valley		600
The Lonely Trappers		555
A Pair of Desperate Scoundrels		420
The Blacksmith's Daughter		845
Why Jones Signed the Pledge		530
A Day in the country		415
Cabby's Dream		320
Pork Butcher's Nightmare		350
A Glutton taken for a Thief		230
Honesty's Strange Reward		390
Mr. Smith's Bad Luck		445
Oh that Hat		325
Ma-in-Law's Visit		415
Wanted a Husband		560
Who Winks at a Soldier		585
The Dog Factory		240
The Faked Blindman		300
Why the Wedding was put off		225
Oliver Twist		750
Father engages a new Servant		355
Henpecked Husband		221
Spring Gardening		270
The Night of the Party		500
Journey round a Star		428
Ali Baba and the Forty Thieves (colrd.)	£15	1650
The Harlequin's Love Story (not colrd.)	£12	1350

All at 1¾d. ft. Clean and in good condition

24 hours approval on receipt of cash to value or call.

THE ARTOGRAPH,

8, New Compton Street, Charing Cross Road, W.C.

Title.	ft.
The Buccaneers	300
A True Son of the Soil	575
Vengeance of a Lawless Black	175
An Unnatural Father	420

INTERNATIONAL PICTURE SYNDICATE,

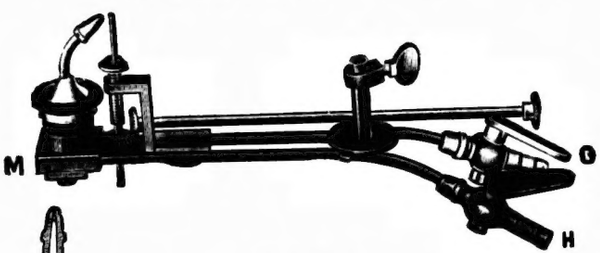
35, Norwood Grove, Liverpool.

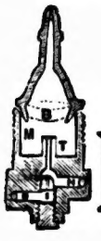
Title.	Length	Price
His Master's Voice ...	55 ...	0 3 6
A Monkey s Tricks ...	125 ...	0 6 6
The other side of the Hedge	95 ...	0 5 6
Fly Paper Man	72 ...	0 4 0
Indian Baby s Bath ...	76 ...	0 4 6
French types of Faces ...	145 ...	0 12 0
Bertie's Courtship ...	83 ...	0 7 0
Interrupted tea party ...	120 ...	0 10 0
Attack on Motor Car ...	290 ...	1 16 0
The Deserter... ...	514 ...	3 5 0
His Superior Officer ...	120 ...	0 10 0
Little Nell and the Burglar	150 ...	0 13 6
Cannot Undress (colored)	186 ...	0 15 6
Giant's Causway ...	114 ...	0 9 6
A Den of Thieves ...	410 ...	1 14 0

One day's approval on receipt of cash

JACKSON'S "INJECTOR" MIXED JET.

Price 30/-





This is the only Mixed Gas Jet which will work at full power with coal gas taken direct from the town supply and oxygen from a cylinder.

Last season's experience again confirmed the superiority of this jet over all others. It will yield **the full 1,800 to 2,000 Candle-Power** (so-called) of the ordinary mixed jet when taking its supply of coal gas direct from the town's pipe, or even from a bag *without any pressure at all.* If a town's supply is not available, it will work just as well with coal gas from a cylinder. We cannot see why jets should be purchased which do not offer these alternatives. We have scores of testimonials from leading lanternists. A High-Power Injector Jet for Kinematograph work is also supplied, price 37/6.

Full particulars free on application to

British Oxygen Co., Ltd., Great Marlborough Street, MANCHESTER.

themselves, with a view to the more extensive utilisation of the kinematograph for demonstrations of their respective subjects. The gulf existing between the scientist, teacher and doctor of medicine, and the film manufacturer, is one which we shall endeavour to bridge. Our function consists, first, in a full appreciation of all that the former have to offer, and secondly, a knowledge of the various new devices and modes which may be used by the latter to bring about the desired end. The fact that communications, such as we refer to, come to hand, is sufficient proof to us that the unexplored possibilities of kinematography are suspected and partially anticipated by the writers, who thus indicate strong faith in the kinematograph as the coming and all-powerful means of illustration. We are equally sure that manufacturers are ready and waiting to put their appliances to use for the purposes suggested. In view of these facts we have in preparation a series of articles dealing exhaustively with different subjects as illustrated by the kinematograph, which we trust will prove not only useful but far reaching when put into practice.

The advantages of Local Pictures. The showman who has not tried a "local" does not really know what success means. We were recently the means of persuading a man to order a special film of a certain event, which would not concern the outsider, but to those in his district was of vital interest. He demurred because of expense, but we offered to prove the case by refunding any loss he made on the deal. The taking of the subject, travelling expenses, and cost of the film amounted to exactly eight guineas, but the returns could not be estimated. The people came in shoals out of curiosity, and talked. The talking was the finest advertisement the show had ever had. It quite raised the status of his pictures from an everyday affair to an important institution. The Corporation were interested and patronised the exhibition, eager for a similar filming of one of their functions. A manufacturing concern offered to pay for a film of their works and employees if presented at the performances for one week, and many other innovations were suggested, all the result of the one topical subject. We commend this case to others and if we can give any assistance to showmen as to the best means of going to work, we shall be only too pleased.

Kamm & Co. This well-known firm of kinematograph apparatus makers are shortly giving up their premises at Cecil Court, and communications should be addressed to the headquarters at Powell Street.

We have REDUCED the PRICE of Foreign Subscriptions to the

VIEWS AND FILMS INDEX.

(PUBLISHED WEEKLY.)

To Two Dollars –8/3– per annum.

It is the oldest paper in America published in the interest of the Living Picture.

36e, 23rd, Street, New York, U.S.A.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

To the Editor, "Kinematograph and Lantern Weekly."

INFORMATION WANTED.

Sir,—A few months ago I was at a kinematograph exhibition where an animated picture was shown. The title, if I remember rightly, was "Kiddies or Earthquakes—Earthquakes Preferred." The film depicted the doings of some children sent by their parents to an uncle, who lived on a farm. A note sent with the children ran thus:—"Earthquakes predicted—am sending children to you for safety." After a whole chapter of mischievous escapades by the children, the uncle sends the children home, at the same time despatching telegram thus: "Am returning children—please send earthquakes." As a hirer of films, I have looked for this subject since, but have been unable to find it in various hire catalogues. Can you inform me (if you know the subject) where it may be obtained.—Yours, etc.

Electric.

[We are not acquainted with the film alluded to. Possibly a reader can furnish the information desired by our correspondent.—Ed.]

A SHUTTER CONTRIVANCE.

To the Editor, "Kinematograph and Lantern Weekly."

Sir,—In your number for Feb. 20th you point as a *novelty* that the Safety Bioscope Co.'s iron box has an ingenious arrangement of shutter moved up and down to suit the varying height of stand, and can be covered at a touch by a shutter which can be operated with equal ease from inside or outside.

I do not know it the Company have seen mine in use anywhere, but I have had this arrangement on mine for the last five or six years and there is no novelty about it.—Yours, etc.

J. Brandon Medland.

44, Lorrimore Road, Kennington, S.E.

[When we spoke of the above shutter arrangement as a novelty we did so from a commercial stand point. Doubtless there are many ingenious inventions in use by individuals who are the originators thereof, but which have never been placed on the market. In consequence they are not generally known to the trade. Our pages are always open for a description of such; and we shall be pleased to give publicity to inventor's ideas if they will communicate with us on such matter.—Ed.]

L'ARGUS-PHONO-CINEMA,

10, RUE TAITBOUT.

Est le journal attitrén de tous les Cinématographistes. Il vend, achete et loue matériel et films. Il est le seui journal francais **Independent** dans sa spécialité. Envol gratuitement tous renseignements sur Phono et Cinéma.

The Kinematograph and Lantern Weekly

Send **6/6** to the Offices in Tottenham Street, Tottenham Court Road and it will be sent Post Free for **12** Months directly published.

It will pay you not to miss a single copy.

WALTURDAW'S
Latest Film Subjects.

SWISS SNOW SCENES.

WINTER SPORTS
. . . AT . . .
Villars, Celerina & St. Moritz

This is certainly the most magnificent picture ever taken of this subject, and is of superb quality throughout. It is made up of Three Sections, any of which may be had separately, or in its entirety.

No. 1.—The St. Moritz Races
Panorama of the Course
Scenes in the Paddock
Ski Racing
Sleigh Racing

No. 2.—The Crown Prince of Austria Opening the Curling Bonspiel at Celerina
Curling for the Silver Cup

No. 3.—Bob Sleighing from Davos
Ice Gymkhana at Villars
Spade Race on Skates
Blindfold Tandem Race
Children's Skate Race
Musical Chairs on Skates
Tug-of-War on Ice, Army v. Civilians
Ladies' Tug-of-War on Ice
Luncheon on the Ice
Snowballing at Montana

Lengths—Section	1	225 feet.
"	2	140 "
"	3	610 "
Complete Length		975 feet.

The "Walturdaw" Co., Ltd.,

— 3, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

DONE MONTHS AGO.

You can always tell whose goods the most successful showmen use.

THEY don't need telling how or when to do it. Instinct told them how to do it months ago, that dealing with firms that made their Hiring Department a WASTE BUTT for the deposit of all their crock subjects was risking too much on a dangerous

EXPERIMENT

practised by persons who knew as much as a baby knows about the practical handling of a picture show; therefore, they embraced the ripe, mellow

EXPERIENCE

of the most successful people in the Kinematographic industry; namely

THE WORLD'S FILM-HIRING MAGNATES

who can also make you reap gold. Who ask, nay pray you, to write for free lists. Who designed and made the "Dreadnought" Bioscope. Who turn "frosts" into "golden sunshine." Who have done all they said they would do, and who leave you, gentlemen, to judge between

ORIGINALITY AND IMITATION.

Therefore, go to, or write to the

NEW BIOSCOPE TRADING COMPANY

When Hiring

Telephone 6473 Central. **FILMS.** **Telegrams "Newbio, London."**

A Difficulty Overcome.

Complaints reach us frequently that certain Newsagents will not trouble to obtain

The Kinematograph & Lantern Weekly

for their customers. Readers unable to procure the Journal from any Railway Bookstall or Newsagent, are requested to send a Postcard to the Publishers, Tottenham Street, W., giving the address where the paper is not obtainable.

A Better Plan is to fill up either of these Forms.

THIS

DIRECT Subscription Form.

To the Publishers, "Kinematograph & Lantern Weekly," Tottenham Street, London, W.

Please send me your paper for twelve months commencing .....(back Numbers can be sent) for which I enclose P.O. (or stamps) for 6/6

Name.....

Address.....

.....

or

THIS

Hand it to your Newsagent or Bookstall.

Please send me "The Kinematograph & Lantern Weekly," published every Thursday at Tottenham Street, Tottenham Court Road, London, W., price One Penny (and supplied to the trade on sale or return) until further notice.

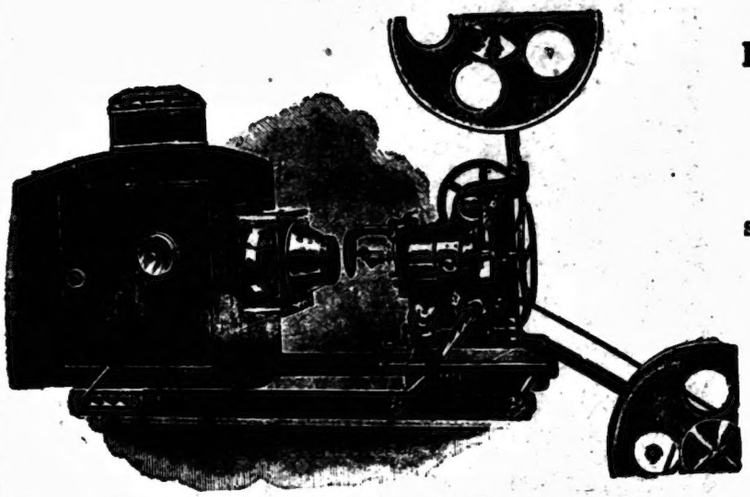
Name.....

Address.....

.....

The "Universe" Bioscope

THE KINEMATOGRAPH WITHOUT FLICKER.



The Machine for Freedom from Flicker. Rock Steadiness. Reliability. Durability. Simplicity.

No WOOD USED. Therefore Nothing to Warp.

TAKES ONE SECOND to change from moving to stationary picture by our Patent Lateral Grip Motion PATENT SAFETY SHUTTER.

PATENT FILM ADJUSTMENT while operating. COMBINED FILM REWINDER. 1,000 feet of Film rewound in one minute without changing Spools.

Price £28.

Can be Supplied by all the Principal Dealers.

L. KAMM & CO., Scientific Engineers and Manufacturers, Complete Outfitters of all Apparatus for Taking and Projecting Cinematograph Pictures.

Factory & Wholesale Warehouse— **27, POWELL STREET, GOSWELL ROAD, LONDON, E.C.**

Telephone 8281 P.O. Central. Telegrams—Zerograph, London.

— JUNE 13th to 28th, 1908. —

INTERNATIONAL

Kinematograph Trades' Exhibition

TO BE HELD IN THE

CONCERT HOUSE, ST. PAULI, HAMBURG.

Exhibits:—

Kinematographs and Films of every description.—Photographic, Optical and Slides.—Electrical and other Illuminants.—Automatic Musical Instruments, Talking Machines,—Novelties for Hotels and Theatres.—Trade Literature.—Advertising Specialities.

Applications for space, etc., should be made at once to

THE EXHIBITION COMMITTEE,

"Conzerthaus Hamburg," St, Pauli, Hamburg

WILLIAMSON & CO.

Will publish during the week

A NEW

OTTOLENGHI-AQUILA FILM, entitled:

"A Priest's Conscience"

725 feet. £12 1s. 8d.

An exceptionally thrilling and interesting Dramatic Picture. The acting is particularly strong and the scenery beautiful. We anticipate an even larger sale for this subject than "The Dynamite Thrower," for which the demand has been so great. We have a copy, which can be seen at our showroom, and we expect delivery from Italy within a week.

WILLIAMSON & Co.,

27, Cecil Court,

Charing Cross Road, London, W.C.

Telephone: 7393 CENTRAL. Telegrams: "KINETOGRAM, LONDON."

Topical Pars.

Lantern Lectures of the Week.

Delivered at	Subject	Lecturer.
Blairgowrie ...	Rural Housing	Mr. G. Cunnison
Edinburgh ...	Colour Photography ...	Mr. J. T. Cundall, B.Sc.
London Institution	Principles of Nature	...Mr. F. Hovenden, F.L.S., F.G.S.
Leeds ..	Ballooning	Mr. Griffith Brewer
Dublin ..	Notes on Bats	Mr. G. B. Hamilton
York ...	Brittany	Dr. G. A. Anden
Belhevie ..	Switzerland	.. Bailie Todd
Montrose ..	Canada	Cr. J. T. Kidd
Malsbury ...	Through Spain with a Camera ..	Rev. J. J. Poynter
Benwell ..	Land of Sir Walter Scott ...	.. Dr. Fortune
Coanwood ..	How India was lost and won ..	Rev. C. Gulliver
Tarland ..	Evolution of Agriculture ..	Mr. W. Davidson
Aberdeen ..	Housing of the Artisan ..	Mr. J. R. M'Millan
Glasgow ..	The Atmosphere	Mr. A. McLean, B.Sc.
Hornby ..	Free Trade	Mr. W. Garth
Halifax ...	Cortica	Rev. T. T. Norgate
Allendale ..	Church History	Rev. H. Stephenson
Flint ...	Trip to the Holy Land... ...	Rev. C. Davies
Leeds ...	Cruise in Norway	Mr. Arthur B. Malden
Burgess Hill ..	Wycliff and Lollards	Dr. Bonaria-Hunt
Lindfield ...	Rambles in the Swiss Alps ...	Mr. C. A. Morrish
Canton ...	Picturesque South Wales ...	Mr. W. S. Phillips
Sutton ...	Tour Round the World ...	Mr. E. Fenton
Edinburgh ...	Brewing	Dr. Emil Westerguard

Mr. R. W. Paul.

Enters upon the occupation of his new premises at 33 Leicester Square on the 16th inst.

Lindall's Hand-Book for Moving Picture Operators

Is a booklet composed of promiscuous hints to operators, many of which have been culled from our pages.

Sounds and Sights Recorded.

Under this heading, *Whats On* is devoting a little space each week to talking machine and kinematograph gossip; another sign of the growing popularity of living pictures.

Robert Rigby's Extensions.

In addition to his extensive machine shop at Hatton Garden and metal works in Birmingham, Robert Rigby has just opened sheet-iron works at Hatton Wall, where every facility for making lantern bodies is provided.

The Romance of the Kinematograph.

This article in a recent issue of the London Magazine was alluded to in our notes as the work of Mr. C. H. Sheldon. We should have said that the writer of the article was Mr. Harris Burland, Mr. Sheldon supplying some of the illustrations while others were furnished by Mr. Howse of the Walturdaw Co. from films issued by that company.

Messrs. Kamm & Co.

Of 27 Powell Street, Goswell Road, continue to do good business in "Universe Bioscopes." We were given to understand that an order for over sixty machines remains on the books to be executed, and extra hands have been taken on to cope with the growing demand for this popular projector.

Fulham v. Manchester United.

Exhibitors desiring a picture of the great match on Saturday, had a choice between three firms' subjects, the Urban and Gaumont Co.s and Jeape's Animated Graphic, all being represented at Craven Cottage. Pictures of the match were shown at the Alhambra (where it was witnessed by the two teams), Hippodrome, and Chelsea Palace by the firms mentioned, the same evening.

"An Arabian Legend."

The recent production of the Gaumont Co. has been going strong at the Hippodrome and the enthusiastic reception given to it by the audience at this hall is a fine advertisement for a good picture and promises well for its success in the hands of other exhibitors. The Chronomegaphone is still a popular feature of the Hippodrome programme, and its rendering of The Keys of Heaven, during the week has been so well appreciated that encores are frequently demanded.

Urban Co.'s New Home.

At the beginning of the present week, the Charles Urban Trading Co., Ltd., entered upon the occupation of the large premises specially erected for them in Wardour Street, and the address should be noted by those communicating with the firm. We hope to make Urbanora House the subject of a special article at an early date, and to illustrate some of the leading features of the building, which assembles all the Urban departments under one roof for the first time, and which strikes us as the most ambitious building devoted to the film trade, so far erected in this country.

At the Balham Empire

The British Cinema Co. had a good programme last week when we popped in to see how things were going. The management informs us that although the place is not packed each evening, the patronage is such as to make it a paying concern. Amongst the subjects shown was Trip through Norway, A Jealous Wife, If Thieves Reformed, The Chance Shot, Smuggled into America, The Lonely Trappers, The Innocent Housemaid, Two Very Unlucky Thieves, Economical Trip, Little Statue Hawker, Pleasant Thoughts, Mr. and Mrs. Jollygood goes Tandeming and several others of a comic strain.

Another Growing Firm.

We hear on very good authority that the Walturdaw Co., whose business has, as is well known, been continually growing for some years past, has purchased the freehold of a large building, said to have cost some thousands to build, and situated in a suitable part of London. More than this we cannot say at present, but an official announcement in this matter may be expected shortly, and it is likely that interesting developments in the business of this company may fall to be recorded. We understand, however, that in any event the present premises of the firm at Dane Street, Holborn, will be retained.

L.C.C. and Living Pictures.

The L.C.C., if we may judge from their attitude towards a proposal that they should have a pavilion at the Franco-British Exhibition and that living pictures should be utilised therein to advertise the Council's trams, are not lacking in appreciation of the powers of the kinematograph. In the estimate of the probable cost of the pavilion, £160 is allowed for living picture exhibitions. It will be remembered that during the last L.C.C. elections the Progressive party made use of some films of the Council's trams, which were made by the Urban Co. and were of good quality though taken in December. Possibly it is intended to utilise these at Shepherd's Bush, but of course greater interest would attach to views of the actual construction of the lines. In any case, those connected with the kinematograph must be flattered at this recognition of the instrument's usefulness by a public body.

Fire Arranged for the Kinematograph.

A strange spectacle was witnessed on Saturday last at Ye Olde Red Lion Hotel, at Hampton-on-Thames, whose history goes back for 600 years. The old hostelry was seen to be in flames, and the Hampton Fire Brigade and that from the Metropolitan Waterworks, with three steamers and several fire escapes were soon on the spot. A number of people, who were in the house when the fire began were able to make their escape by the front doors, but presently several others, including two women, whose escape appeared to be cut off, were seen at the upper windows, calling loudly for help. By means of the fire escapes they were brought safely through the smoke and flames to the ground. The firemen also managed to rescue two horses from the stables. There may have been some among the crowd who thought the whole affair real, but the great majority knew that it had been carefully prepared for the purpose of taking a kinematograph picture. An operator was present with his instrument, and the picture was taken for exhibition in aid of the funds of the Fire Brigades' Union. The whole affair was most realistically carried out. Cotton-wool saturated with paraffin, had been employed for the purpose. This was ingeniously affixed to the window frames, whilst paraffin was sprinkled about other places. We understand that Pathé's are responsible for the picture.

The Report of the Watch Committee to be presented to the Wolverhampton Town Council at the next monthly meeting states that in considering applications for the renewal of the licenses, granted in respect of the Grand Theatre and the Theatre Royal and Hippodrome respectively, for the public performance of stage plays therein, the question of making regulations respecting the use of kinematograph lanterns and other like apparatus in premises licensed by the Council was incidentally introduced. The committee recognising the need of special precautions being taken to prevent danger arising from these causes to the public, have carefully reviewed the matter and are of opinion that it is advisable for the Council in the interests of the public safety to adopt regulations similar to those made by the London County Council, as applicable to premises licensed by them.

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We can Solve all such Problems

By means of a Practical and Efficient System.

Perhaps yours is a like experience. Then get right through to

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The American Situation.

Biograph Co. unite with European Makers to fight Edison,

The latest development of affairs in America is in a direction which must have been anticipated by anyone who has followed the course of events in connection with the Edison claims. The various foreign makers have made common cause with the American Mutoscope and Biograph Co., which has followed the example of the Edison Co. by granting licenses to a number of firms na bling them to use the Biograph patents in making film subjects. As the validity of the Biograph patents has been established in the courts time and again in suits brought against the Biograph Co. by Edison, there is hope that the attempt made by the latter to exclude English and Continental subjects will fall through. Further, the American Mutoscope and Biograph Co., having protected its own interests, now threatens to carry the war into the enemy's camp, and has issued a statement in which the following passages occur:—

BIOGRAPH PATENTS.

Mr. Edison, having secured a patent on a moving picture camera and film, sued us on the patent, claiming we were infringing. We won the suit, and he then secured the reissue of two separate patents, one on his camera and the other on the film, and sued us again. Last Spring the Court of Appeals in the case of the camera patent again sustained us, holding that the Biograph camera for making films was not an infringement of the Edison patent, although Mr. Edison won as against the other film manufacturers, who, unlike us, were using cameras purchased in Europe. As a result of his victory over the other producers they were obliged to pay him a royalty and have now joined with him in forming the so-called trust. On the film patent he has never sued us. If he should it would take two years to decide the case, and there is no more reason for supposing he would win it than there was in the camera case. But even if he should defeat us we have other patents on sprocket films that would not infringe. We hold patents covering moving picture cameras, films and all exhibition by projecting machines, and these patents are very broad. *We have never sued the Edison or other companies for infringements, being content to defend our patents against his suits. Now, however, we propose to assume the aggressive, and we believe we shall be able to stop the manufacture of all films except under our patents.* Mr Edison has been defeated in every case he has brought against our company, the courts holding that he was not a creator of this art, but had merely invented certain specific forms of machines, which, as we claim, are not the best in use to-day. The next move of the Edison company was the formation of the trade combination which has just been announced, and to make this effective they have taken in the Pathé Company, and the Melies Company, the idea being to give them a monopoly of the importing business, which is very large. It was further endeavoured to induce the Eastman Kodak Company, who are the largest producers of unprinted films, to supply no companies but those in the combination; but the Eastman people, when they found we were not in the combination, refused. The next move was the agreement with the film renters through their Protective Association, but this association by no means includes all the film renting concerns, and big dissatisfaction has developed over the heavy fee of £1,000 now charged for membership, as well as other requirements, as to rental charges, the retirement of films and the obligation to buy films from no one not in the trust. We have been deluged with applications for films and have also had many applications for permission to manufacture films with our camera machines. We are increasing our facilities for turning out films, and will license other American film making companies, which, with the large foreign output not controlled by the trust, will give an ample supply outside of the combination. There are between 20 and 30 foreign film makers whose product we are prepared to import and add to our own and protect our customers under our patents. Among the foreign makers not included in the trust are Gaumont, Urban, Warwick, Paul, Williamson, Hepworth, Cricks and Sharp, Lux, Rossi, Ambrosio, Aquilla, Soleil, Mendel, Eclair, and others. All these were barred out by the combination in order to secure Pathé, but they are open to us. We were asked to go into the combination, and at first, when it was only proposed to join in the elevation of the business, we were ready to co-operate, but when it came to paying a royalty to Edison we would not agree. We claim that if our patents are sustained we can stop all manufacturing with his machines. On the other hand, if we should fail in the effort to stop him, our own patents would still be good so far as we are concerned.

The Rival Parties.

"The Biograph Association of Licensees," includes—

Kleine Optical Co., Chicago.
Italian Cines, New York.
Williams, Brown & Earle, Philadelphia.
American Mutoscope & Biograph Co., New York.

which between them distribute in America the films made by Gaumont, Urban, Warwick, Hepworth, Paul, Cricks & Martin, Graphic, Williamson, and a large number of Continental firms.

Opposed to this body are the following firms working under the Edison patents—

Edison Manufacturing Co.	George Melies.
Essanay Co.	Pathé Frères.
Kalem Co.	Selig Polyscope Co., and
Lubin.	Vitagraph Co. of America.

and these companies have assented to a statement made by the Edison Co., in pamphlet form, and addressed "To Exhibitors of Moving Pictures in the United States," of which a copy has been sent to us. From this pamphlet we make a number of extracts below:—

THE EDISON CASE.

The modern art of reproducing animate motion by photography was invented and to a large extent made commercially possible by Thomas A. Edison. Patents were granted to him covering, first, the camera used for securing the pictures photographically, and, second, the motion picture film *as a new product*. These patents expire in August, 1914. We are advised by counsel that no practical and satisfactory camera can be used in this country that does not infringe the Edison camera patent, and that no motion picture film is now made that does not infringe the Edison film patent. Every motion picture film in use to-day, whether produced in this country or imported from abroad, is undeniably an infringement of the Edison film patent.

Upon the issue of the Edison patents, suit was commenced against a manufacturer of films for infringement of the Edison camera patent, and after many years of litigation and the expenditure of many thousand dollars, the suit was decided in our favour, and the patent was held to be infringed by the United States Circuit Court of Appeals in New York. We are advised that this decision carries with it a substantial recognition of the Edison film patent, since the film is the product of the Edison camera, whose novelty and patentability have been judicially determined.

During the litigation in question, numerous other manufacturers

entered the field, which we were powerless to prevent, since it was first necessary that the original suit should be pressed to a final conclusion, before others could be prosecuted with any probability of success. The business grew to very large proportions, film exchanges were inaugurated, and several thousand exhibitors sprang up all over the country. Two years ago motion picture shows were in great public demand, but at the present time they have fallen into disfavour if not actual disrepute. The reason for this change is not hard to find. Destructive and unbusinesslike competition among the exchanges in the effort to secure new business, involving the renting of reels below the actual cost of the service, has made it necessary to keep on the market worn-out and damaged films that have long since lost their usefulness. A show in which such films are used can only do harm to the business.

With the sustaining of the Edison camera patent and the strong probability that the Edison film patent would also be upheld by the courts, the important and responsible manufacturers in the country were wise enough to see that those patents would have to be acknowledged, and consequently applications for licenses were made to us.

It was then recognised that by properly limiting the conditions of these licenses the evils that have invaded the business could in a large measure be overcome, and the business be eventually placed on a high and legitimate plane.

Licenses have therefore been granted to the following concerns (printed above), which, with the Edison Manufacturing Company, are alone authorised to manufacture or sell non-infringing films in this country.

Under the licenses which have so far been granted, involving the payment of royalties for the use of the patents, we have required that certain conditions shall be strictly observed, the most important of which, to the exhibitor, are the following:

CONDITIONS OF SALE.

(1) Licensed motion pictures are sold only to licensed exchanges, who shall agree in writing with the several manufacturers not to rent out the pictures below the agreed minimum rental schedule.

(2) Any exchange cutting prices, offering special inducements to exhibitors, or in any other way violating its agreements with the manufacturers, shall be immediately cut off and will not thereafter be recognised by any of the licensed manufacturers.

(3) The exchanges agree with the licensed manufacturers to return every film purchased from them within a specified time.

(4) The manufacturers will not in any way recognise exchanges dealing directly or indirectly in infringing films, and the exchanges in turn agree that they will supply films only to exhibitors who use licensed pictures exclusively.

We are assured by counsel that the above conditions are in every respect entirely legal and that any violation thereof can be proceeded against by an action for infringement of the Edison patents.

The exchanges of this country (who have recently formed an association under the name of the "Film Service Association") have admitted that the conditions imposed by our licenses represent the only possible way to save the business of the exhibitor and the exchanges from ruin. For this reason they have decided to use exclusively licensed motion pictures manufactured under the Edison patents, and they have agreed to be bound by contracts of sale imposed by the undersigned, and the seven licensed manufacturers above referred to, in which the conditions imposed by our license are exposed.

For our part we have obligated ourselves so far as lies within our power, as the owner of the Edison patents, to protect our licensees, whether they be manufacturers of licensed films, exchanges exclusively handling the same, or exhibitors using them, and we propose to institute suit against manufacturers and importers of infringing films, as well as against exchanges and exhibitors who may have such infringing films in their possession, for infringement of the Edison patents.

Rival Offers.

The Edison Combination, it will be noticed, sells films under a number of restrictions, of which the most drastic would appear to be that by which a film may only be used a certain number of times and must then be returned to the makers for destruction. The Biograph combination on the other hand in its advertisements makes a point of the fact that films are sold outright without any restrictions, and the Biograph Co. guarantee renters and exhibitors against any action which may be taken by the Edison Co. Any such actions will be defended by the American Mutoscope and Biograph Co. The Edison combination has put up the price to the exhibitor; the Biograph we believe continues to do business at the old figure. The firms working with the Edison Co. have, of course, to pay it a royalty, an expense not incurred by the opposition.

If the European makers succeed in getting their films into America at all, as we believe they will, the outcome of the struggle between the two bodies will probably depend upon which is able to secure the support of the larger number of renters and this in its turn will depend on the attitude of the actual exhibitors. How will these men look at the situation; will they deal with the Edison renters, who appear to be charging a higher price than their competitors, or with those working in conjunction with the Biograph combination? When one remembers that the exhibitor's very existence depends on his obtaining the public favour, and that to do this he must have the best film service obtainable, it seems, as far as we can judge the situation at this distance, that the matter resolves itself into a question of the relative attractiveness of the films issued on the one hand by the eight firms headed by Edison, and, on the other, by the score or more companies represented in America by the firms forming the Biograph Association of Licensees. On this point it appears to us that the latter have an obvious advantage. The strongest card of the Edison party is the adherence of Pathé, and if the films of that company and those of Vitagraph and Edison themselves were taken away, there would be very little to offer the exhibitor. The opposition appears to have a much stronger hand. Urban, Gaumont, and Rossi, Society Cinés and others with studios in France or other Continental countries can compete on even terms with Pathé's in the elaborate staging which is that firm's speciality, while they and other firms have an advantage in other classes of subjects, particularly in the travel section. If the big hits of the past year are reviewed it will probably be found that the larger number were produced by the firms now working with the American Mutoscope and Biograph Co. Twenty firms must in the aggregate do better work than eight.

If, as we believe, the Biograph Co. and its European allies can collectively provide the exhibitor with a better film programme than the much smaller number of firms forming the rival combination, it is hardly probable that the exhibitor will continue to deal with a renter who has subscribed to the Edison charter. A certain number of renters have already refused the Edison conditions and now form the customers of the European makers. If these firms can convince the exhibitors of the superiority of their service, others, now with the Edison party, finding business falling, would probably change sides. At present it appears that Edison has secured the larger number of renters.

A conflict between the two opposing parties appears inevitable, but in what shape it will come is uncertain. If the suggested action under the Sherman anti-trust law is successful, the Edison party would receive a severe blow, but until it is proved that the Edison patents are not as strong as they are stated to be, it is difficult to see how such action could succeed, for as patentee Edison can dictate his own conditions to manufacturer, renter and exhibitor. It is interesting to notice that the Kleine Optical Co., representing Urban-Eclipse and Gaumont

in America, has addressed the following letter to the Edison Co.

Gentlemen—Answering the demand of Mr. W. E. Gilmore, vice-president of your company, made Wednesday, February 12th, 1908, in the presence of Messrs. Melies, Berst, Blackton and Rock. that we cease importing motion picture films, we beg to state that we have decided not to comply with this demand.

Very respectfully yours,
KLEINE OPTICAL COMPANY,
George Kleine, President.

Does the Edison Co. contemplate bringing a test case against Kleine? We are led to believe that the question exercising the minds of the English manufacturers at this juncture is whether the large amount of European film at present in the Customs House, New York, will be released by the authorities or refused admission to the country. If these goods are held back a big loss of business would, of course, be experienced, unless the Biograph Co. succeed in establishing their right to import at an early date.

The final settlement of the dispute appears some distance off, and at this stage one can only congratulate the American Mutoscope and Biograph Co. on their efforts to keep the moving picture business out of the hands of what, to English eyes, is very like a trust. We hope those efforts will finally be successful.

BRINGING MATTERS TO A HEAD.

Later news from America, which has come to hand since the above was written, states that the Biograph Co. have instituted suit against the Edison Co., alleging that the latter have infringed their patents for moving picture cameras and projecting apparatus. As previously stated, this is the first occasion on which the Biograph have assumed the aggresive in the long contest with Edison, and the whole of the trade will watch its efforts with great interest. There are signs that the exhibitors are kicking against the raised price of the film service of the Edison renters, and the following extract from a letter to the *Moving Picture World* gives a fair idea of the views of many in the States:—

The Film Renters' Trust, like a huge octopus, is spreading its grasping tentacles all over the country and making its power felt by raising the rentals above reason. Up to the present time haven't we been paying prices to some concerns that were exorbitant in the extreme? Now that the 25 per cent. raise is an established fact, are you going to sit idly by and allow them to extort the additional sum without a murmur, or are you going to drop all dealings with the firms that belong to the trust and conduct your own exchanges? It is not so hard to do this as you imagine. Four of the leading film manufacturers and importers are still left in the field to help our cause. I tell you, brother managers, that the time is ripe for you to act. Organise associations in every State. Notify every manager of a moving picture theatre to meet at a certain place and get together Remember that in unity there is strength. I for one do not intend that any corporation or trust shall dictate to me and tell me that I will have to pay or shut up shop. They can't do it unless the independent manufacturers go over to the enemy and by so doing stop our supplies. The Land of the Free! Free, indeed! The land of monopolies and trusts!..... Are we to allow ourselves to be pushed right out of business, which we certainly will have to do if we consent to pay the trust prices! You certainly can't pay and conduct your business at a profit..... ..The case as it stands is not as serious as you think. If we can manage to form associations of this kind in every State and the manufacturers will co-operate with us, agreeing to sell us film, I am under the impression that we managers can worry the trusts just a little bit.

An interesting outcome of the situation is the launching of a "Co-operative Film Service," using the supplies of the Biograph and its allies in which the exhibitors are the actual shareholders in the rental business.

FRENCH OPINION.

The French manufacturers, no less than those of this country, are prepared to offer strong opposition to the proposed exclusion of their goods. The current issue of the *Argus Phono-Cinema* says:—

The European makers are not to be subdued by a Yankee firm French manufacturers have taken preparatory measures to protect their interests. How can the American market be made free is the question asked by European firms, and the answer has not yet been arrived at but a step has been taken by the union of the manufacturers and dealers of the country on the 27th Feb., under the ties of the old organisation, whose rather narrow limits have been extended to meet the case. From now on, film makers and dealers will be included in the Syndicate of Manufacturers of and Dealers in Photographic material, under the presidency of M. Louis Gaumont. There is no doubt that the arrangement will help the kinematograph industry, and the almost unanimous adhesion of French and Foreign firms should ensure success. It is to be hoped that the efforts of the Congress to meet in Paris will effect a powerful initiative which will moderate the pretensions of the United States.

The determination taken by the Edison trust led us to have a chat with Mr. Eastman as head of the principal firm supplying film stock. Here are the questions that we asked him. "What is the value of Edison's claims, and what rights have the U.S. Tribunals given him? What are the consequences of the new state of things? What truth is there in the rumour that Eastman's would sell their films exclusively to the Edison group or a similar one?" It is not possible to give all the answers to-day, but we give these two. "Eastman's sale is free." "As to the rights of Edison, they are not yet clearly defined."

Congress at Paris.

A meeting of the leading film manufacturers of Europe to consider the American situation, was held in Paris at the end of last week, at which the Kinematograph Manufacturers' Association of England was represented by several of its leading members. The meeting was a private one and no announcement has been made so far as to the steps which the united manufacturers intend to take to protect their interests in America.

Pressure on our space compels us to hold over a review of the new projector of Jeapes Animated Graphic, which will appear in our next issue with illustrations from special photographs. We learn that this firm has secured 300 ft. of excellent films illustrating the Birmingham disaster, further particulars respecting which may be had on application.

The Advertiser under Box 82 in a recent issue of the paper is advised that a letter addressed to him will be forwarded on receipt of his full address.

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Tramp's Revenge	150	0 12 6
Modern Don Juan	375	1 15 0
The Bandits	550	1 15 0
The Soldier's Wedding	675	5 10 0
Aeronauts First Appearance ..	545	2 5 0
When mother took ill at Xmas ..	450	1 15 0
Tommy in Society	198	0 17 6
Kimberley and its Miners	335	2 0 0
Gamekeeper's Dog	460	1 18 0
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Atlantic Whaling	450	1 17 6
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Father's Quiet Sunday	625	2 10 0
Nurses Strike	626	2 15 0
Gipsy's Bride	430	1 15 0
Drink..	200	0 17 0
A too Devoted Wife	375	1 12 6
Magic Drawing Room	297	1 5 0
Life on a Battleship	560	2 5 0
Old Brown's Dog	215	0 17 6

Warwick Bioscope with 3 in. Cinematograph and 10 in. Lantern Lens, 4 in. Condenser, Cut-off Carrier, 2 Spools. Complete in carrying case £12 12s. A Reliable Machine, almost new.

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VITAGRAPH FILMS.

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This Week.

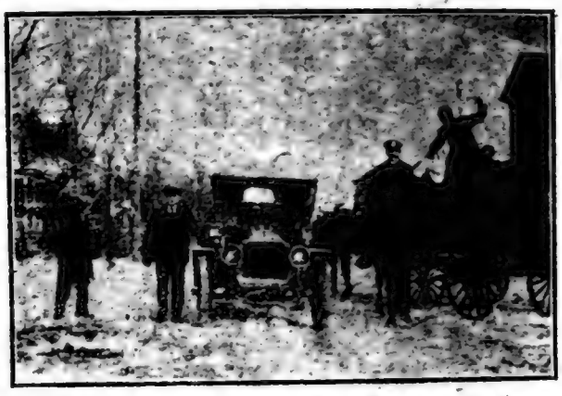
GALVANIC FLUID

OR

More Fun with Liquid Electricity.

Copyright, 1908, *by The Vitagraph Company of America.*

This picture is a continuation of "Liquid Electricity" and shows the further experiments of "Prof. Watt" the wonderful inventor—He sprays in turn a nursemaid a party of cripples, who are made to perform various stunts—A chauffeur and his auto, a mounted cop, a Jewish peddler are given a dose—A trolley car acts peculiarly—A policeman who tries to arrest the Professor is thwarted—Gets help and the entire squad is repulsed—Unfortunately the syringe falls to the ground, explodes, annihilating the great inventor.



Length 500 feet. Code Word "Galvanic."

A Bigger Hit than Liquid Electricity.

A COMEDY OF ERRORS.

Copyright, 1908, *by The Vitagraph Company of America.*

Mr. Nearbright's wife leaves for a visit—After her departure a party of friends arrive—They plan a stag—Advertise for talent—The next morning Mr. and Mrs. Flirt are at breakfast—The wife asks for money which is refused—the man leaves—Mrs. Flirt picks up morning paper, sees "ad" placed there by "Stag Club." answers it in person—Is engaged—Spies her husband's suit case in room—Confesses to Mr. Nearbright who tries to shield her—Mr. Flirt rushes in announcing the return of Mrs. Nearbright—In the confusion the women bump into each other—The friends arrive for the entertainment—Mother-in-law appears and straightens out the mix-up.

Length 495 feet. Code Word "Comedy."

Telephone 14277 Central.

THE

Telegrams: "VITAGRAF, LONDON."

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Feeding Time	225	,,
Canadian Car Ride	225	,,

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Grateful Dog	655	,,
Lazy Jim's Luck	485	,,
Burns *v.* Palmer	635	,,
Funeral at Lisbon	340 & 155	,,
Joseph *v.* Goldswain	1000	,,

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Nasty Sticky Stuff	306	,,
The Dodgers Dodged	276	,,
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Willie's Dream	400	,,

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Cricks and Martin.

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Saved from the Burning Wreck	480	,,
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May and December	245	,,

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The Counterfeiter	595	,,
Elixir of Love	315	,,
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Training British Bluejackets	735	,,
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How to get rid of Ma-in-Law	322	,,
Bewitched Boots	545	,,
Aunt Maria	312	,,
An Arabian Legend	565	,,
Pumpkin Race	—	,,
Vigilant Commissioner	—	,,

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Galvanic Fluid	500	,,
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Francesca di Rimini	990	,,

Nordisk.

Norwegian Ski Manœuvres	321	,,
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Sailor's Life	590	,,
King for One Night	436	,,
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The Boys are seen preparing a warm reception for their absent master—he arrives, and from this point we are speechless with merriment—The poor man is hardly recognisable, and after chasing the boys down the School Fire Chute, accompanied by his faithful wife, at the bottom of which they are deposited into a tub of freezing water, we are only too relieved to see them get their own back in a manner effective, and at the same time, picturesque.

Number 167. Length 300 ft. Price £7 10s. (less 33⅓ per cent. cash with order).

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NORWEGIAN ARMY ON SKIS, 321 ft. COMMANDER'S REVENGE, 531 ft.
THE LION HUNT, about 705ft. BIG FIRE, about 475ft. THE ROBBER'S SWEETHEART, about 754ft.
THE PILOT'S DAUGHTER, about 633ft. ARCTIC HUNTING, 442ft. FOR A WOMAN'S SAKE, 488ft.
LAPLANDER'S LIFE, 508ft. MODERN NAVAL HERO, 731ft. EMPEROR NERO (Comic), 302ft.

Ask at once for Special List. NO HIRE.

Review of the Latest Productions.

Vitagraph.

When we say that Galvanic Fluid, the principal issue of this firm for the week, is described as More Fun with Liquid Electricity, it is probable that exhibitors who did well with the earlier subject will wish to inspect this. The film opens with an exterior view of the laboratory of the Professor Watt, whose eccentricities previously caused so much amusement. The old man comes out with the usual tube full of magic fluid and begins operations by spraying a nursemaid in charge of a pram. Baby, carriage and nurse fly rapidly round the flower beds, then fly out of sight and the professor goes on his way to meet a number of cripples hobbling along with the assistance of sticks and crutches. A dose of the liquid and they discard their supports, play leap-frog like young ones and sprint down the street like middle-aged Shrubbs. Next a sleeping chauffeur comes in for attention and he and his machine are caused to do a number of seemingly impossible things. A horse and wagon and a mounted policeman are then sprayed, and officer, wagon and motor whirl about together in the most exciting manner. By this time a number of policemen are on the track of the old man, who causes them to look ridiculous in the usual fashion, then takes a dose himself, flies to his house, and then accidentally dropping the syringe, vanishes in a terrible explosion. The laughable incidents of Liquid Electricity are continued with great success in this subject, which makes an interesting conclusion to the adventures of the Professor.

A Comedy of Errors is also issued by the Vitagraph Co.. Mr. Nearbright is busily engaged writing; consults his watch. His wife, accompanied by her mother enters, attired for a journey. The husband bids them good-bye and when the ladies have gone rushes to the telephone and gives a message. The door opens, and a friend, Mr. Flirt, enters, followed by others. The maid brings a few bottles of wine and cigars, all enjoy themselves. The conversation is all of a coming entertainment to be given by a club of which Mr. Nearbright is president. They conceive the idea of advertising for talent. An "ad" is written up and dispatched by messenger. The next day at breakfast Mr. and Mrs. Flirt are about finished. Mr. Flirt gets up and starts to pack his suit case, telling his wife that he is suddenly called out of town on business. In reality this preparation is only an excuse to attend the concert, his poor wife being unaware of his belonging to any club. She asks her husband for some money; the request is refused. The poor wife sits down and weeps bitterly. Mr. Flirt slams the door and departs. Mrs. Flirt picks up the paper. The first thing to meet her gaze is the "ad" for talent placed there by her husband's club. She determines to earn the money her husband has denied her. To think is to act, and a hurried preparation for departure is made. The scene now reverts to Nearbright's apartments. Mr. Nearbright is reading when Mr. Flirt enters with his suit case. They laugh over the way in which Mrs. Flirt has been fooled. The visitor leaves his suit case on the floor, and asks to be excused for a short time. Immediately after his departure the maid announces a lady who proves to be the "talent" advertised for, otherwise Mrs. Flirt, who is a stranger to Nearbright. He is quite smitten with the lady, who retires to a room to dress. She appears shortly in fancy attire, and her employer is charmed. Suddenly her eyes rest upon Mr. Flirt's suit case. She gasps in horror and explains that she is Mr. Flirt's wife. Nearbright pushes her into a room just as Mr. Flirt enters. He is immediately sent for the other members. Nearbright trusting in the meantime to get the unfortunate wife out of her predicament. She is about ready to go when Mr. Flirt rushes back to inform Nearbright that his wife and mother-in-law are coming back. The poor man is frantic. Explains that a young lady has answered the "ad" and is now concealed in the adjoining room. Mr. Flirt consents to help him, ignorant of the fact that the young lady is his wife. Nearbright's wife and her mother enter and discover parts of female attire on the rack. Mr. Nearbright tries to explain, but does not succeed. The two women start to look for the female, meanwhile berating the husband for his faithlessness. Mrs. Flirt is trying to escape and unexpectedly bumps into the two searchers and all tumble in a heap. The club members now arrive in anticipation of a jolly time, and stand amazed at the scene before them, and the mother-in-law "coming to" the visitors are put to flight.

Nordisk.

Military manœuvres of an unusual kind are illustrated in a subject issued by this firm, with the title Norwegian Army on Skis. The popular King Haakon is the leading figure in the subject, a really good portrait view of him on horseback having been secured, while the novel nature of the evolutions performed by the troops should be of interest in a country where the snowfall is never sufficiently severe to render precautions similar to those illustrated necessary. The photography is good, and some of the snow scenes of considerable beauty.

The Commander's Revenge, opening at Court, reveals a scene of great confusion. War has just been declared and all the nobles are prepared to march out to the scene of action. The King remains at the Court and takes advantage of the absence of one of his chief knights in command of the army to pay unwelcome attentions to the latter's wife. The lady succeeds in conveying news of her danger to her husband, who hurries homeward with his men, and enters the house to find the king in the act of repeating his attentions. A general fight ensues in which many of the king's men are killed, and he himself escapes with a few followers, and hides among the straw in a barn. The pursuers coming up, suspect his hiding place, set a light to the straw and watch the barn being consumed, while the angered knight embraces his lady and points to the evidence of his vengeance.

Gaumont.

Among a number of new issues of this firm is How to Get Rid of Ma-in-Law. It is evident from the opening of the picture that Ma-in-Law is proving herself a nuisance to the newly-wedded couple, and Mr. Son-in-Law is tearing his hair in trying to find a means of ridding his little home of the unwelcome one. One day he is walking down the street and notices the advertisement of a professor in hypnotism. He goes in and states his case, explaining his difficulties. The pro-

fessor demonstrates his powers on a subject, and gives Mr. Son-in-Law some coaching in the art of mesmerism. Full of glee, Mr. Son-in-Law makes his way home. The family party sit down to a good meal, and afterwards retire to the sitting room. Here he engages Ma-in-Law in conversation, and on the old lady becoming somewhat overbearing, throws his mesmeric influence over her. While under this magic force, Ma-in-Law is brought to do that which her strong mind would not have tolerated in the usual way. She is led to her bedroom, made to pack her boxes, and in haste dress for travelling, call a cab, and clear from the house.

In The Bewitched Boots, Mephistopheles pays the earth a visit and gets trapped in a wood by those who are seeking his life. A winning young boy, who appears on the scene at the moment of the Devil's predicament, comes to his aid and releases him. For this his Satanic Majesty presents him with his own wonderful boots, which possess the power of making their owner invisible when he puts them on. The boy soon has occasion to use the Devil's boots, into which he disappears when beset by a rough robber, who flees in terror. By means of the Devil's boots he then gains entrance into the house of a lord. He is refused admission by the porter, so disappears into the Devil's boots and doors open before him like magic, while the boots walk into the grand chamber, under the table where the lords sit carousing, and upset it. The noblemen flee in terror. The boy leaves the room and makes his way to the grand bedchamber. The nobles return and probe the table with their bare swords, finding nothing. They rush for the grand bedroom and the boy, hearing them coming, hides himself in the boots. The nobles fall back aghast when they notice an elegant pair of boots vanishing from their view. The boy and the Devil's Boots next intend to visit some robbers. He does so, and finds that they intend to kidnap two children. He follows them, and by secreting himself in the magic boots, is enabled to turn the tables on them by explaining the whole mystery to the grief-stricken parents, who, with his aid, give chase to the robbers and wreak a terrible vengeance on them and save the children's lives.

Another film from this firm has the title, Aunt Maria on the Tight-Rope. Aunt Maria visits a circus and is there struck with the tight-rope walking fever through seeing an expert at the art. She rushes home filled with the idea of emulating the pro. The sitting room seems to offer a fine opportunity to try the experiment. She procures a piece of rope, stretches it across the room, from the mantlepiece to the sideboard, and mounts from a china pedestal on to the rope, whence she falls, bringing glass, china, pictures and parts of the wall about her ears. Not disheartened, Aunt Maria retires to her bedroom. She has her piece of rope, and quickly finds a means of stretching it from wall to wall, using the wardrobe and looking-glass for the purpose. Mounting the rope her descent is both sudden and sure, and another general smash follows. For this misbehaviour the determined lady is kicked out into the street. Her last scene of operations is across the electric tram lines from one electric standard to another. Just as she gets on to the rope along come a number of police awheel whose heads catch the rope and bring Auntie (who has just reached the centre) down about their ears. Auntie is run off to gaol for causing obstruction in the public highway and assaulting the police and confined to the cells. Nothing can overcome Auntie's resolution and she quickly finds that the bed when placed on end and the door at the other end offer a tempting bait, so she has a go. Of course the inevitable happens; for the noise of Auntie and bed falling, with the sound of breaking crockery bring the prison officials in a crowd to the cell, and then follows a rough time for Auntie.

Williamson.

An Aquila subject of good plot and excellent photography is this firm's issue of the week. A Priest's Conscience is a dramatic film of a class which Messrs. Ottolenghi make frequently and well. The acting, particularly that of the pretty heroine, is responsible for much of the attractiveness of the film, which, with a murder and a suicide, cannot be said to lack incident. First we see two lovers, apparently contented with each other. The girl introduces her future husband to an old priest, who is her only relative, and all seems to be going well, when the man proves fickle and is discovered in the company of another woman by his fiancée. The latter is driven mad by the shock, and wanders about all day without knowing where she is. Meanwhile, the attentions paid by her lover to the other woman are discovered by the latter's sweetheart, who is seized with a natural desire for vengeance, waylays the unfaithful lover as he is crossing the fields on his way home at night and stabs him, this scene having a good moonlight effect. The body is found by the mad heroine, and as she sits by its side talking wildly and hardly realising her loss, she is discovered by a passer by, who summons the police, and the latter not unnaturally assume that the girl is the culprit. Meanwhile, the real murderer's conscience has been troubling him, and he at last unburdens himself in the confessional—by a singular coincidence to the priest whose niece is accused of the crime. The old priest has a struggle with himself, but at last decides that whatever the cost he is not entitled to divulge what has been told him in confidence. The next scene shows the court. The real murderer is surprised when he sees the priest to whom he has confessed in court, but the latter admits that his cloth will not permit him to tell what he knows, and the murderer gives evidence which leads to the condemnation of the girl, who is carried off to the cells. Before the priest can leave the court, a messenger rushes in to announce that the murderer has committed suicide, and when the party burst into his room his dead body is discovered, and on a table a confession which completely exonerates the girl. The story is easily followed throughout, and the scenes are all effective, and this subject seems likely to be as successful as the Dynamiter Thrower of the same firm.

Warwick.

The race for the Sandown Military Cup on Saturday was filmed by this firm and their subject is a good record of the occasion, giving good views of the parade, scenes of the race, including the finish, and a panorama of the grand stand.

Urban-Eclipse.

The output of this firm includes a well staged comic, entitled, A Runaway Cheese, which is likely to be one of the most successful comics of the season. The opening shows a drawing room: a young couple are about to visit some friends and decide to take a large cheese as a present. With this article, the graining of which suggests that it is of the most rabid Limburger order, they go to the railway station and when the train comes in enter a carriage. One of the most realistic railway carriage scenes we remember seeing follows. The cheese is placed on the floor as a footrest and soon begins to offend the noses of the passengers, who remonstrate ineffectually with its owners. While the passengers bicker, the cheese gives evidence of its strong character by gliding to the open door, where it meets a guard, who is able to sufficiently control his feelings to help it on to the platform. The owners of the cheese, descending to secure their treasure, are just in time to see it gliding unaided along the railway track. An exciting chase after the possessed Limburger ensues. Gliding along the ground it upsets passers by and soon has a large crowd following in its wake, not to mention a collection of cabs and carts. It is finally captured by a plucky messenger boy, who claps his basket on the cheese and sits on the basket, and the film concludes with a view of the pursuers making a united attack upon it, apparently unaffected by the adventures which have befallen it. Whatever may be said of the quality of the cheese no exception can be taken to that of the film, which is clear and steady from beginning to end.

The Rival Lovers takes us back to the period when knee breeches and a laced coat were the costume of a gentleman. Two gallants, loving the same lady, vie with each other in the attentions which they pay her. Together we see them placing bouquets on the window sill of the lady's chamber, and then retiring, with jealous glances at each other, to see which of the offerings will prove most acceptable. They are not long kept in doubt; the window is opened, one bouquet is scornfully thrown into the garden, the other is tenderly carried away. The favoured lover hastens to secure the consent of the lady's father to an early union, while his chagrined rival makes his way to a gipsy and buys a drug, with sinister intent. In the subsequent scene his plan is revealed. A number of gallants, among them the rivals, are gathered round a table in an inn garden, drinking. Seizing his opportunity, the rejected suitor drops his drug into his rival's cup, and the latter begins to behave in an outrageous fashion and quarrels with all his companions. His behaviour is witnessed by his sweetheart and her father, and he is informed his suit is no longer acceptable. Greatly depressed at the loss of his happiness, he determines on suicide, and is about to throw himself into the river when he is restrained by the lady, who has followed with a feminine companion. The latter, by good fortune, had seen the unsuccessful suitor administering the drug, and tells her story, with the result that the hero is restored to favour, and the villain suitably punished. Some pretty scenery is introduced in the course of the

subject, a number of the views in which are tinted. The use of 18th century costumes also adds to the effect.

In The Counterfeiter some very good staging is noticeable, the scenes showing a restaurant and a drawing room being excellent representations of the real thing. The first scene reveals a young detective receiving instructions from his chief; he has to discover who is responsible for a large number of "flash" notes which have been found in circulation. As a preliminary step, he goes to one of the leading restaurants and watches his fellow diners Conspicuous among these is a man with a large and bushy beard, who pays his bill with a note for a large amount. When he has gone with the change, the detective asks to see the note, pronounces it a counterfeit, and sets out after the elderly man, who is seen to dispose of another forged note at a cafe where he stops for refreshments. Meanwhile we have had a glimpse of the detective in his private capacity, among the guests in a fashionable drawing room. The daughter of the house is his promised wife and he secures the consent of her father before once again taking up the pursuit of the forger. The latter, followed by three officers, goes to an apparently empty house, and is surprised as he is inspecting one of a number of forged notes which lie about. An interchange of shots with the detectives occurs and the forger succeeds in making his escape in a wounded condition, with the detective and his assistants following. To the surprise of the hero, his quarry enters the home of his prospective wife, and when he enters the drawing room he recognises the counterfeiter as the girl's father. Persuaded by the girl's entreaties, the detective dismisses his assistants, goes to the office and reports the failure of his efforts, and returns just in time to witness the collapse of the father.

Hepworth.

The reputation which this firm has built up for film studies of animals should secure a good reception for Father's Lesson. A governess is so tired out in her efforts to control three unruly children that she sinks down in a chair despondently and falls asleep. The kiddies call their dog and make their escape through the window. In a few moments they are all mounted on their pets, two horses and a donkey, and ride off in high glee with the dog in the rear. In the schoolroom the governess gets a rude awakening, her master having entered the room in search of his children. He points out of the window in anger, and rushes into the garden just in time to see them riding off. Calling the ostler, he sends him at once for a horse dealer, and shouts to the children to return. As the kiddies ride up their father orders them to dismount, and offers all three animals for sale to the dealer when he arrives. The kiddies sit on the floor heart-broken and embrace the dog, the only pet now left. The dog watches the children weeping, and sympathetically sits silently near them until one of them says, "Go and fetch our ponies." The dog soon comes upon the new owner riding one of the horses home, and follows in his track. At the large stables the man takes the horse in, shuts the door and goes off. The dog, running to the stall, opens the door and brings out the horses. He next pays a visit to the other horse and releases him, finally getting the donkey out. All four make tracks for home. A gate which the dog is unable to unfasten is opened by one of the horses, who snaps at the latch. The horses and other animals are discovered by their owner as they make their exit by the stable doors. He is unable to stop their mad race home despite his yells to them, and they arrive at the old garden safely, where they hold a conference. The children's father rushes out upon them and endeavours to drive them back again, but the animals force their way into the house to the schoolroom, where the kiddies greet them fondly. The horse dealer demands his money back from the gentleman, who is glad to give way, especially as one of the horses watches him closely and threateningly.

In The Tramp and the Purse, a young lady is walking sharply across a common. In her hurry she drops a reticule. A tramp discovers the purse, fearing to carry it about with him, hides it in the hedge and lies down on the grass for forty winks. A second ruffian who has been watching the action of his confrère, creeps to the hedge, and removing the purse, hides it in the undergrowth. Yet another tramp appears on the scene, and unearthing the purse, buries it in a fresh place. The young lady returns on the scene, and glancing about fails to discover her purse. Seeing a policeman in the distance she goes to him, and while she is speaking one of the tramps carefully glancing around, sneaks up and searches for the purse. This arouses the other men—who all think they have the booty secure—to search their several places. One man who secures the purse dashes it on the grass as he sees the bobby watching him. One of the others rushing forward secures it, but at the same time shrieks out in agony. Holding up his hand he rolls over in pain, for his hand is securely fastened in a gin-trap. After a short tussle he is able to free his hand, and obtains the purse. A desperate struggle takes place between the tramps for possession, when the bobby quietly coming forward snatches the purse from one of their hands, and gives it up to its rightful owner.

Round the Provinces.

Mr. Dove Paterson shows a number of new films at the Winter Zoo, Aberdeen, this week, chief among them being The Fountain of Eternal Youth, An Arabian Legend, In Love with a Moustache, and Cheap Refreshments.

The Funeral of the King and Crown Prince of Portugal is the leading subject at the Central Hall, Colne, the Premier pictures of Mr. J. Duckworth also including, the Laplander, Literary Lion of the Hour, Magic Flute, Mischievous Boys, Colonel's Story, & Ma-in-Law.

A striking poster, in two colours, reaches us from the Alhambra, Belfast, where the management provide an evening's entertainment compounded of the latest pictures and a number of good variety turns. The films include Grateful Dog, Little Cripple, Incendiary Foreman, Mysterious Barrel and Runaway Cheese. With 6d. the highest price for admission the success of the show is not to be wondered at.

An alarming incident occurred during the week at the Borough Theatre, North Shields. A kinematograph exhibition is given twice nightly at the theatre, and towards the finish of the second performance the films caught fire. When the pictures suddenly failed and flames shot up out of the top of the box, there was something of a panic. There was an outcry of fire and a general stampede for the exits from the circle. The operator and a constable were both badly burned.

A New Departure was made this week at Mr. Sidney Carter's New Century Pictures, Harrogate. Mr. J. Styles, sang "Eileen Allannah" and "Pipers' calling Jenny mine" which were illustrated by coloured pictures. The pictures showing Scenes around Scotland, Canada and Australia, were much appreciated. The humourous films were The Baby Elephant, The Suffragette Wife, The Athletic Daughter and The Missing Legacy, which created roars of laughter. Other pictures included His only Friend, The Airship Thieves, Pearl Fishing, and The Talisman.

Messrs. Dobito & Buxton's Animated Pictures are in their second week at the Public Hall, Patricroft. Some very interesting and humorous films are giving every satisfaction to the audiences. The chief pictures of the program are Liquid Electricity, The Indian's Revence, A Slave's Love. Laying the Line from Cape to Cairo, The Adventuress, the beautifully-coloured film The Clock Maker's Secret, The Redskins and Cowboys, Willie's Dream, Bobby's Birthday, and illustrated songs, by Miss Florn Buxton, For all Eternity and The Singer was Irish.

At the Hawick Town Hall the Orient Line Motion Picture Company, under the management of Mr. W. C. Burns, is doing well A large audience assembled on Monday and thoroughly enjoyed the entertainment. The pictures are steady, and are entirely new to the majority of the audience. Amongst the most popular may be mentioned Wonders of Canada, Spanish Views on Postcards, Boys' Reformatory Ship, Coventry Pageant, Funeral of the King and Crown Prince of Portugal, Jim's Apprenticeship, Haunted Hotel, Near-sighted Cyclist, Elephant at the Picnic, and Cripple Comes a Cropper. Excellent variety turns are given by Carl Osmond, a smart young juggler, and Pulo, cartoonist.

The Stanley Animated Picture Show opened at the Free Trade Hall, Manchester, last week to a large audience, showing The Life of Christ and the latest comic pictures. After the performance a clergyman got up and told the audience he had never seen a better entertainment in his life. He advised the people to recommend their friends to pay a visit; he on his part should advise the children and their parents to see the pictures which were both instructive and entertaining. There will be a complete change of comics weekly.

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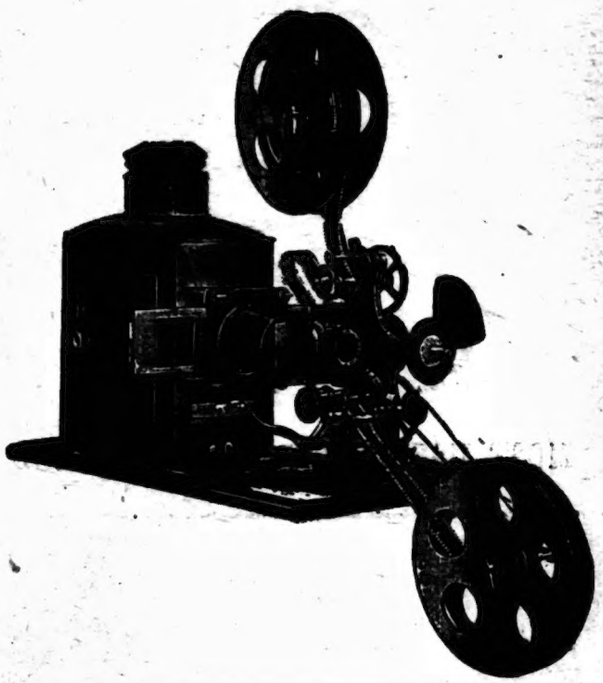

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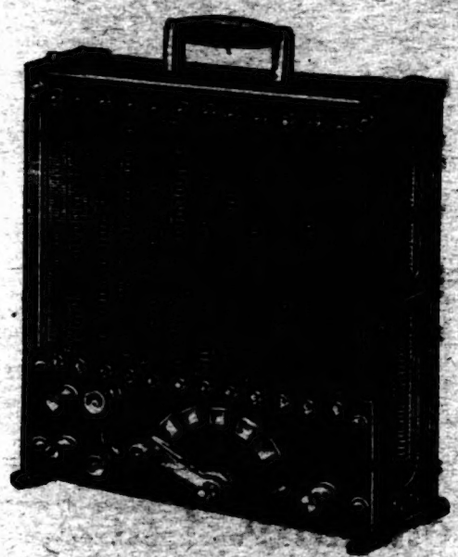

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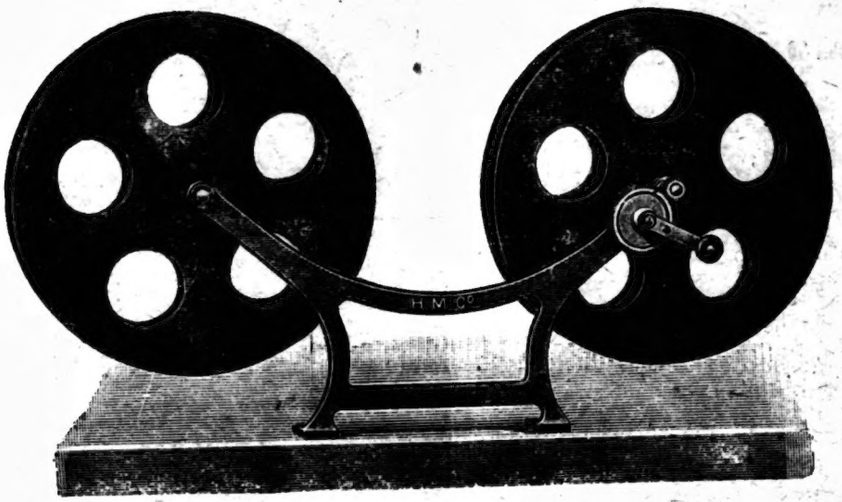

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